



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Mr. Boit, who is a sincere and generous friend of the Museum, kindly consented to part with some of his early work, which has been in the home of his sister, Mrs. Hallowell. There is one view of Rome, painted from the Campagna, the whole picture bathed in golden light, which was one of the artist's earliest works, dated 1872. There are others of Grenada, Biarritz, the Basque country, and the Cote d'Azur, which were ten or more years later; a panoramic view of Florence painted in 1906; and a water-color of the Capitol at Washington shining white in the sunlight, dated February, 1910. After that he started on the magnificent series of views in Venice, Tuscany, Bologna, the Italian lakes, Genoa, Paris, London, and New York. This friendly American, who has made Florence his second home, is quite as appreciative of the character of an animated and modern city as of the charm of an old site, stretching out drowsily; the American in him is able to grasp the power and force present in the movements of a great modern metropolis, while his Florentine sensitiveness of appreciation delights in the quiet sights of ancient cities, glorious in their ruins.

The keynote of the art of Mr. Boit is his love of design, of precise forms, and also his singular gift of ascertaining the characteristic detail and defining it in a confusion of detail of secondary importance. Nothing is more characteristic of his work than the two large views of New York, where, in all the jumble of by-streets and chimneys which are seen from a high window, Mr. Boit has known so clearly how to pick out the general lines of composition, and has drawn them definitely, afterwards softening them by the haze and smoke of the city. It is done by the hand of a master. In others, Mr. Boit portrays the incessant movement on the streets in London, or the squares of Paris, with much feeling and accuracy. With what close perception of picturesqueness, of color, of lights and reflections, he has rendered the charming views of Venice, Genoa, Bologna, and Tuscany!

It is well known that Mr. Boit was one of the first to appreciate and encourage Mr. Sargent, whose work he brought to the attention of his friends. In 1882 he had Mr. Sargent paint the portraits of his daughters in a group in his drawing room, and this splendid painting proved one of the



*New York Looking Across the East River*

*Boit*

first and greatest successes of the artist. This picture Mr. Boit recently lent to the Museum in Boston, with the promise that he would leave it there as long as he lived. It is an added reason for paying joint tribute to the two men. J. G.

### Print Rooms

*Exhibition of New Accessions—1910-1912*

**F**OLLOWING the established custom of this department, a selection from recent accessions to the print collection has been placed on view in the Print Rooms.

The present exhibition differs from those held in years past in that the great majority of the prints shown have been *purchased*, yet without depleting any Museum funds. The statement may seem strange to those who have seen the "gift" or "bequest" inscriptions on practically every print, and a brief explanation is in order.

In 1897 the Gray Collection, lent to the Museum, was withdrawn by Harvard College. The Museum then bought a large collection, which bears the name Harvey D. Parker Collection, in commemoration of the generous donor of the fund used for this purchase. Aside from a few minor expenditures for the acquisition of prints, the collection has been dependent, for its development, upon gifts and bequests.\* These donations were numerous, and many rare and beautiful prints have been received, both before and after 1897. It cannot be expected, however, that gifts received at different times from many different sources would contain just the material most needed to fill the

\* The Stephen Bullard Fund, established in 1910, has modified this condition in a measure.

*Convoy of Prisoners*

Menzel

gaps in this collection. It is equally evident that among these many donations there must needs occur duplications of certain prints already in the Museum collection. These duplicates were just so much idle material withheld from collectors, just so much material which might be changed into prints essential to the collection. In 1909 the Trustees sanctioned the sale of the duplicates, the proceeds to be devoted to new acquisitions, which would be credited to the donors of the duplicates sold. Thus these original donors have given again to the Museum, and have given what is most needed in making the collection more complete and more widely useful.

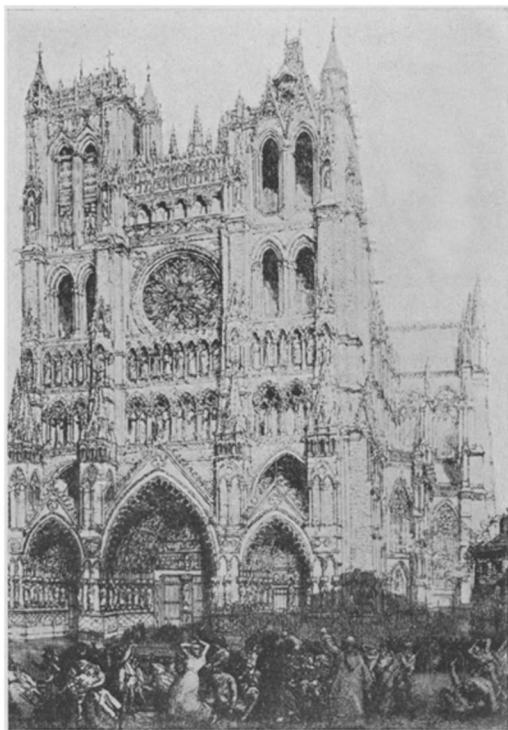
The exhibits have been arranged chronologically, in so far as the first Print Room is devoted to early prints. Schongauer, Dürer, the little Masters, Rembrandt, Ruysdael, Morin, Nantueil, and other artists of note, will be found represented there. In the second room are shown prints of more recent date. Contemporary prints are a very weak spot in the Museum collection. In his last report (1899) the late Sylvester R. Koehler, then Curator of this department, urged the Museum "to gather in the cases and to show to the public the work of the men and the women who now stand prominently before the world, leaving the public to judge of this work without attempting to influence its opinions." With the slender duplicate print fund, now nearly exhausted, only little could be done with modern acquisitions. A little progress has been made, however, toward better representation of prominent modern artists, by the purchase of such prints as the Klinger (Case 29), with its remarkable imaginative

power, the two Menzel lithographs (Case 38), with their exquisite handling of brush and scraper, the delightful Darwinian disputation by Geyger (Case 32), the wonderful rendering of Gothic filigree by Lepère (Case 27) and Watson (Case 38),—just a tithe of what still remains to be acquired in the way of material essential to a useful public collection.

To-day, as heretofore, the department must depend on gifts of prints, or funds for their acquisition, in order to offer more plentiful material to an increasing number of visitors.

Enumeration and discussion of so diversified a display would be impracticable in this restricted space; moreover, the prints speak for themselves, and certainly the variety seems sufficient to meet the most divergent tastes.

E. H. R.

*Amiens Cathedral*

Lepère

### Notes

THANKS TO THE COURTESY of Mrs. Shirlaw, a memorial exhibition of paintings and drawings by the late Walter Shirlaw, N. A., was held in the Renaissance Court from May 4 to May 18. It included twenty-four oils, eight water-colors, and thirty-four pastels and drawings. The Museum is indebted to Mrs. Shirlaw for the gift of a series of these drawings, which will represent Mr. Shirlaw's work in the permanent collection.

ON APRIL 30 M. Guiffrey left for Paris to represent the Museum at various sales of paintings. He returns about September 1.